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# THE DECORATOR AND FURNISHER.

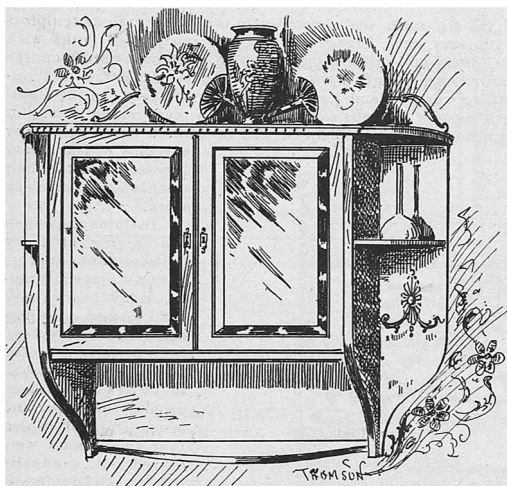
## ARTISTIC PIAZZAS.

BY ADELE K. JOHNSON.

**T**HOUGH they are rarely seen, to arrange one is really not a difficult task. Time, taste and talent are more necessary than ample means.

Much improvement has been made in the last few years. For shade the American ivy, the Japan honeysuckle, and morning glories are all suitable.

Besides the regular awnings which now come in various



HANGING CABINET, SUITABLE FOR WALL. DESIGNED BY JAMES THOMSON.

colors (stripes), the Japanese bamboo shades are very desirable and cheap; they also afford protection from rain. Those eight feet long and six feet wide cost a dollar and a half.

For floor covering the Japanese cotton rugs, jute, and matting rugs, or a reversible art square may be wisely chosen.

Light chairs of reed and rattan are very suitable. A corner chair is artistic and comfortable. The Moorish rush chairs are new and cheap. It is claimed that they are improved by rain, so that is an additional recommendation.

The India seats are of cherry, oak and maple. They have a decorative value. Leather cushions are desirable on them.

Bamboo furniture is handsome. A little oblong tea-table has very convenient side drop shelves.

Small reading tables are shown. The bamboo and rattan foot-stools are oblong or square.

Rattan divans and lounges are luxurious articles of furniture. The canvas cots form a very comfortable resting place.

Screens are equally as convenient, handsome and decorative, when used on the piazza as in the interior of the house. First of all they must be substantial.

The bamboo screens—which come from far-away Japan—with shirred silk panels in plain colors are handsome and elaborate. Other screens have panels of paper. These are artistic, durable and not expensive.

Naturally a piazza is the very place for a hammock. The woven ones are the most desirable.

There are many materials suitable for piazza cushions and floor pillows. The Japanese cotton rugs make handsome covers, and dainty indeed are the cushions made of fine linen in a delicate blue shade. Cretonne and denim (changeable red and blue) make substantial covers. The best kind, the Madagascar grass cloth, in stripes and solid colors is used for pillows. Grass fringe is on the ends.

"Sweet clover" is a charming filling for pillows, but remember, forever, that a hard pillow is intolerable.

Several Japanese lanterns give a quaint, Oriental air to a

piazza. There is a great variety among them, and the prices from 25 cents to \$3.

The glass lanterns in a faint green are pretty, and those of wrought iron handsome.

Palms are decorative.

The plants which blossom most profusely should be selected. Have plenty of simple, durable fans.

A city house had a long, narrow piazza. The front view was a hot and dusty street, that at the side the high brick wall of the next house. The piazza was painted a rich myrtle green. A matting rug, also dark green, covers the floor. A wide bamboo porch shade, which is dull green, cool, neat and durable, is placed at the sunny side. A luxuriant honeysuckle now hides the dreary east view. Two large, fine palms, each in a broad wooden box painted dark green, are placed at the front of the piazza. In a corner away from the frolicsome children is a flower stand filled with choice foliage plants. A corner seat has a durable, pretty cushion of cretonne. There is a wide canvas cot which is particularly restful.

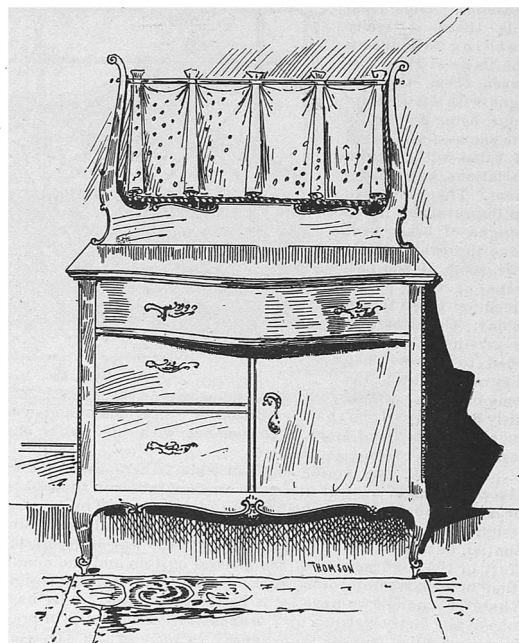
A bamboo screen with green silk panels, a small rattan table and three light, comfortable rattan chairs, and several large floor cushions complete this bit of Arcadia on 90 Blank street.

The chair cushions and that of the corner seat are all easily removed.

This piazza is on a summer cottage, on the H— Bay, which has often been compared to that of Naples. In style it is 12 by 18 feet.

Blue and white awnings are used. The rugs are light blue and white matting. A white woven hammock has an embroidered valance of sky blue. The curly maple screen has a dainty panel of light blue silk.

There are several rattan chairs in the natural color, while two or three have been enamelled blue and white. They all have



LOUIS XV WASHSTAND. DESIGNED BY JAMES THOMSON.

pretty cushions. A dainty blue and white stand holds a charming tea service in the same delicate colors.

There are only white flowers in the long piazza boxes, which are placed outside the balustrade and supported by strong iron brackets.

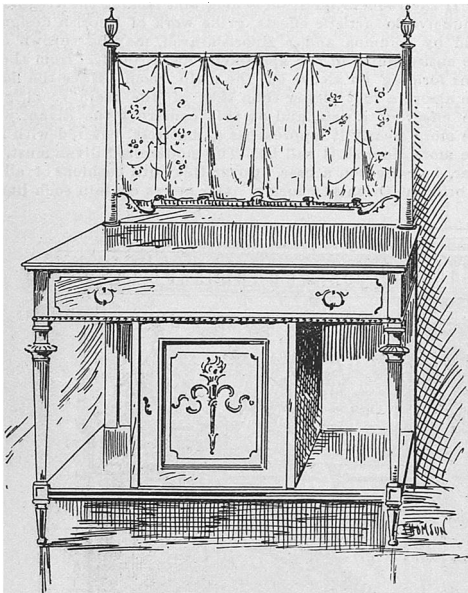
These piazzas were handsome, artistic and practical, but

# THE DECORATOR AND FURNISHER.

the one that afforded the most happiness was very different. That belonged to my friend Mrs. E.'s three children.

The old knotted hammock had a light, tufted spread of ticking, made to fit it and tied in. The shades shut out both rain and the strong sunlight. There were light red chairs, a low table and an old divan.

A small square box was covered with cheap cretonne, the



LOUIS XVI. WASHSTAND. DESIGNED BY JAMES THOMSON.

top cushioned for a seat. In this the books and playthings could be stored away, and the box easily moved into the side hall.

The older boy had decorated the screen. During the long summer days this was the most delightful place in a very charming home.

An entirely different treatment was that given to the fourth piazza. I would name it "The Priscilla." It is as useful as was that dear old Puritan maiden.

The "John Alden" in this instance was a young lawyer, and his wife, desirous of hastening the day when they would have "a home of their own," was the very cheerful housekeeper of Linden cottage.

This piazza is only 8 by 12 feet. The house has been stained dark brown with old ivory trimmings.

Around two sides of the piazza, which is at the back of the house, is a trellis covered with sweet peas in yellow, white and a soft pink.

On the east is a shade of white and yellow awning cloth. A dark brown rag-carpet rug makes a neat floor covering. There is a broad, old-fashioned, armed rush-bottomed chair, with yellow cushions; also a small, easy rocking-chair, two plain, wooden, oblong footstools and a low, round table with castors. There were also durable floor cushions and a hammock for resting times. Besides the sweet peas there was a large box of straw-colored and yellow nasturtiums.

The expense was very small, as the chairs, footstools and tables were all found in "mother's" attic, and restored to use and beauty by Priscilla's skillful paint brush.

Four dollars and a great deal of time achieved this delightful result. With careful use everything will be in good condition for another summer. Priscilla calls it her work-room, and indeed that is its use.

Here it is that she merrily irons, washes her dishes and prepares the vegetables in the early morning, meanwhile "nourishing her soul" with the gay, blossoming flowers. And here too she does her dainty sewing and mending on the long, quiet afternoons, or refreshes her heart and brain with the wise books "Jack" brings her.

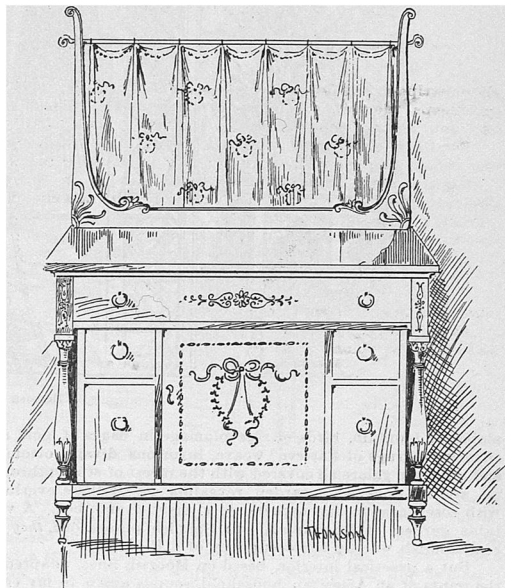
## DECORATIVE NOTES.

**E**AR RINGS are coming in fashion again, although novelties in design will be worn more on the street than the resplendent solitaire. Screw ear-rings are the popular ear-ring for street wear, and there are some striking novelties to be seen in the various jewelers'. One dainty design represents small gold lilies of the valley. In the centre of each flower flashes a small diamond. Turquoises, rubies and sapphires, surrounded by diamonds, are the favorite designs for young girls.

Bracelets are out of fashion for the street, but more elaborate than ever for dress occasions. The bangles, of such great popularity several seasons ago, are considered vulgar, and are rarely seen upon the wrist of a woman of taste. An old novelty revived, however, and coming back, is the bracelet of coins. Something particularly unique of this kind is a bracelet made apparently of a number of halves of half-dollar coins strung together. These are arranged in such a fashion that the circular part of the clipped coin and the straight show alternately.

Enamel work is evidently not on the decline, as has been rumored, but occupies a wider field now than it did a year or two ago. It is being applied to every kind of ornament. There are enameled pins, rings, brooches, bracelets, cuff buttons and watches. And there is no kind of ornamentation better fitted for the new and dainty card-cases and pocket-books.

**I**N modeling gesso the more raised smooth parts is produced by gradually and lightly adding, or rather super-imposing, while the gesso beneath is fluid, fresh gesso—like a kind of *pate sur pate*—which quickly amalgamates with the layer underneath. In modeling the limbs of figures it is best to emphasize the main muscular masses, isolating them somewhat from each other, and, in building them up to the desired relief, to allow for the natural tendency of the paste to soften its own edges in running together. So that a limb would be built up somewhat in the way indicated in the drawing (see illustration), by successive layers of gesso in distinct masses, floated over each other while moist, gradually



EMPIRE WASHSTAND. DESIGNED BY JAMES THOMSON.

allowing their edges to overlap and run together. Of course the success of the result depends, not only upon the nicety of touch, but also on the proper consistency of the gesso, which, if mixed too thin, would be likely to lose form and run out of bounds. Gesso, therefore, like the Valetudinarian's gruel in one of Miss Austen's novels, should be mixed "thin—but not too thin."